





Kyoto 1906



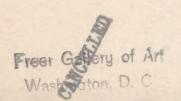
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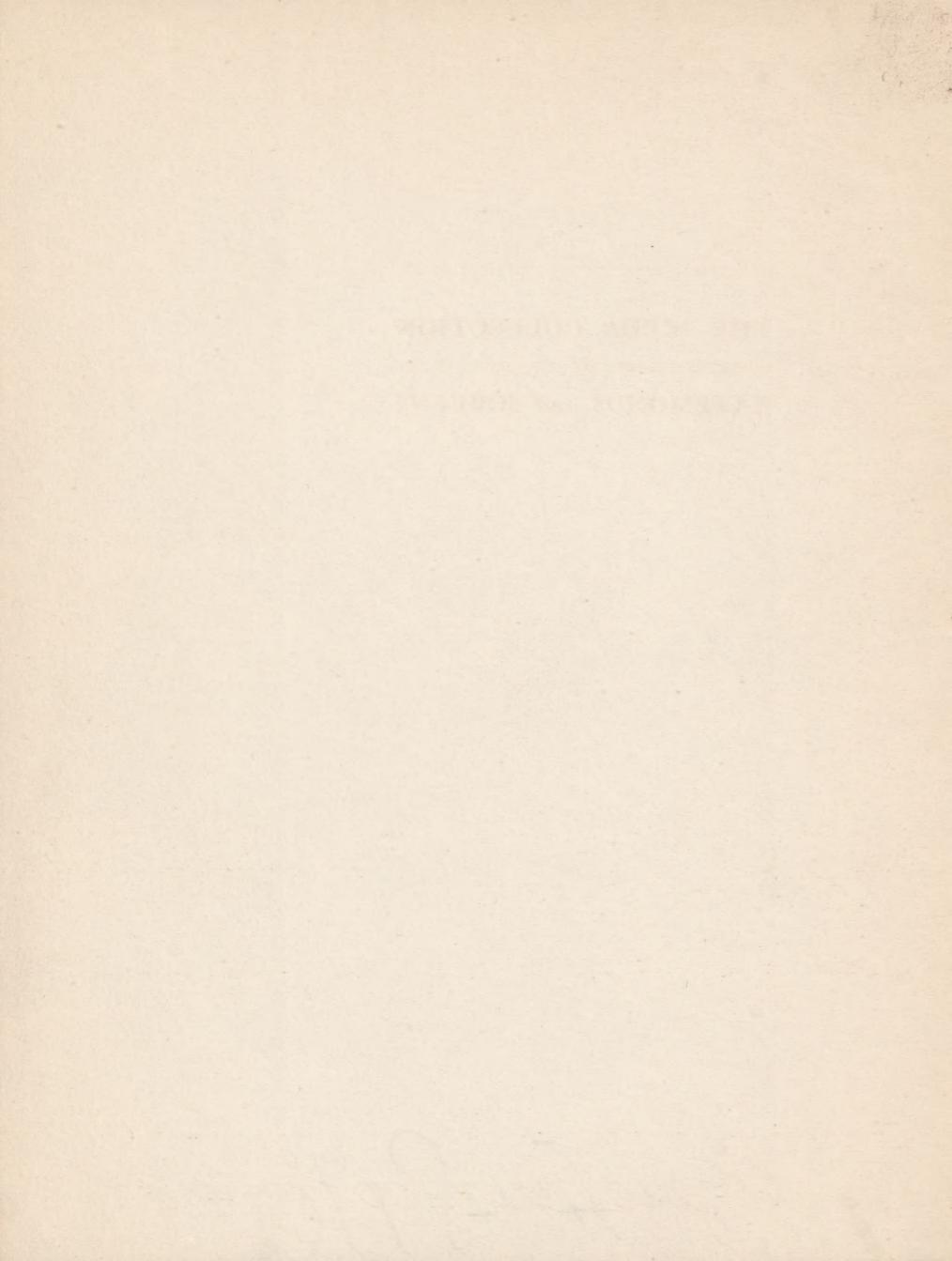
Ikeda, Seisuke.

THE IKEDA COLLECTION

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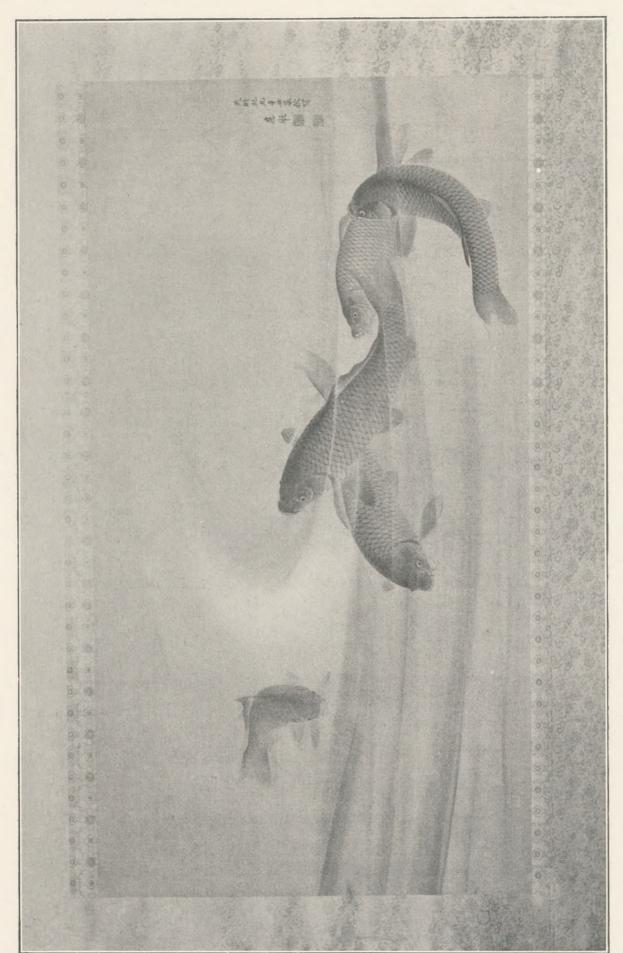
KAKEMONOS and SCREENS



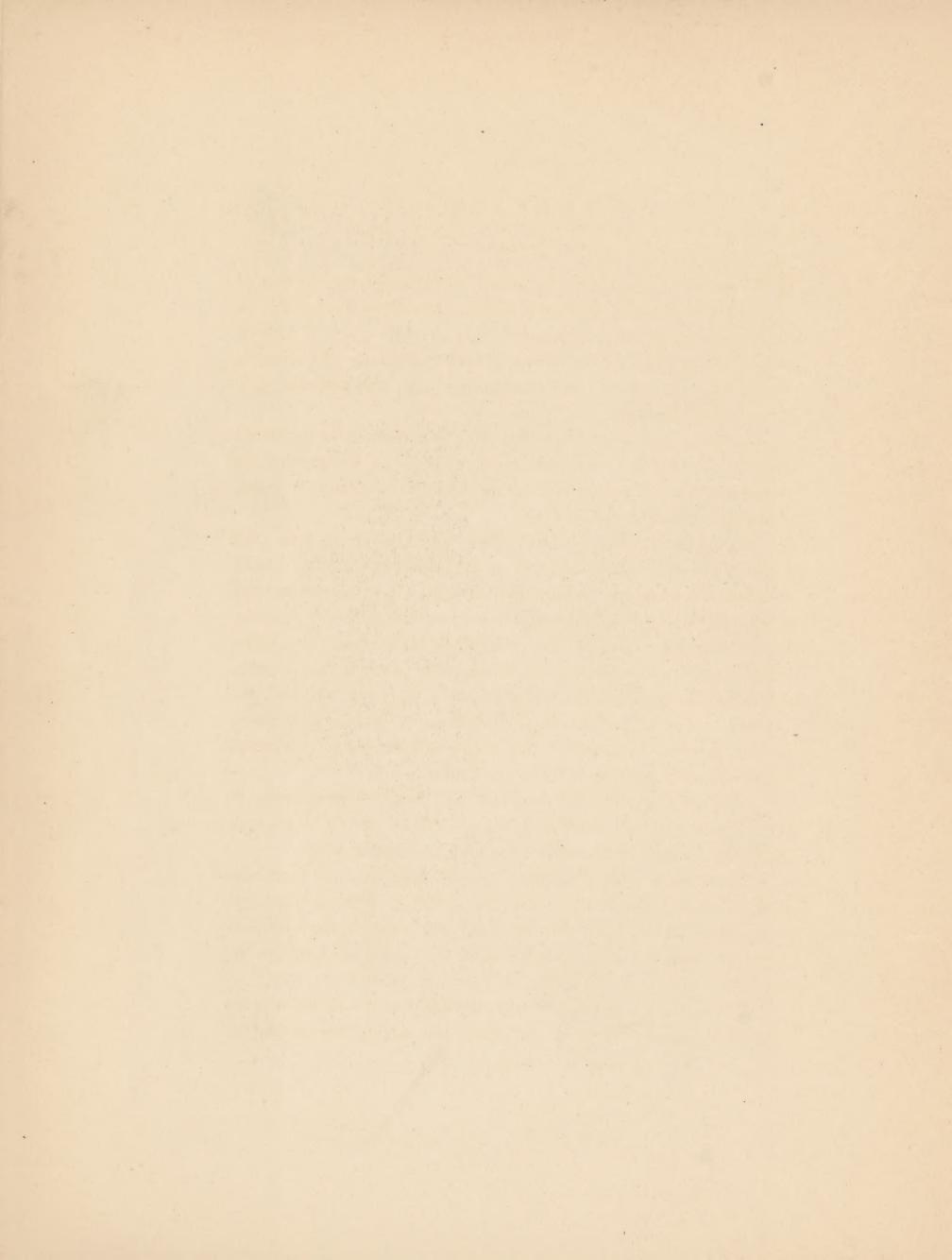








No. 48. From a Painting by Maruyama Okyo



PREFACE.

HE greater part of this magnificent collection of masterpieces of famous Japanese artists was gathered by Seisuke Ikeda, Sr., one of Japan's greatest art connoisseurs. Born in 1837, endowed with an exceptionally artistic nature inherited from generations of art-loving ancestors, it is but natural that he should, at an early age, select the study of art as his life work.

Beginning at a time when little thought was given to systematic collecting, and aided by ample financial resources, he inaugurated the present method of gathering chronological collections of prints, kakemonos, ivories, porcelains, etc.

His kakemono collection, the result of persistent search from 1850 to the time of his death in 1900, contains the cream of practically thousands of specimens which passed through his hands during that period. Before his death the greater part was willed to his son, S. Ikeda, Jr., with the stipulation that they be retained in the family five years. The remaining pieces were given to his wife, along with his entire personal collection of antiques, which are now in the Leland Stanford, Jr., Museum. It is one of the rarest collections of porcelains, lacquers, bronzes, screens, crystals, etc., in the world—so rare in fact, that special cases were made throughout for its installation.

After five years of patient search the gaps caused by the diversion of the kakemonos willed to his wife have been filled by Mr. Ikeda, Jr., with specimens of equal worth, and, in some cases, of priceless value.

The series here listed represent Japanese painting from practically its inception down to and including the beginning of the 19th century. It contains the Hokusai "Watermelon," the most famous Hokusai painting in existence. During all his life he painted but two watermelons, the first of which was secured by Mr. Ikeda, Sr., in 1856.

During the Chino-Japanese war of 1895-6, while Kyoto was the temporary seat of government, Mr. Ikeda was signally honored by the

PREFACE

request from the Emperor that he bring to the palace his rarest kakemonos for His Majesty's inspection. Among those taken by Mr. Ikeda was Hokusai's, and it so pleased the Emperor that he instructed Baron Okazawa, the chief aid -de-camp, to obtain it for the Imperial Palace. This is the first and only Hokusai possessed by His Majesty, the Emperor of Japan.

The mate to it was assiduously sought for from 1896 until found in a private collection last spring.

Of the 167 specimens, a few only need be mentioned here to show the extreme rarity and value of the collection.

"The Buddha," by Kose Hirotada; "The Raven," by Mokkei, of the Sung dynasty; Sen Shunkio, Kakei, Takuma Choga, and Roki of the 13th century; Ashikaga Yoshimochi, the 4th Shogun of that family (14th century); Sesshu and Chodensu with a set of the 16 Rakans are in the 15th; the 16th embraces such famous artists as Sesson, Tosa Mitsushige, So-ami (the celebrated landscape painter), and the immortal Kano Sanraku. In the 17th century are rare specimens from the brushes of Ogata Korin, Suke-nobu, Choshun, Ogata Kenzan, Torii Kiyo nobu (founder of the Torri school), Tanyu (of the celebrated Kano family), and Iwasa Matahei. The 18th century is covered by all the great artists, including Hishikawa Moronobu, Okyo, Watanabe Nangaku, Nagasawa Rosetsu, Katsukawa Shunsho, Koryusai, Shunman, Kitagawa Utamaro, Yeishi, Tsukioka Settei, Kikuchi Yosai, the great Hokusai, Toyokuni, and that master delineator of the glorious peacock, Ganku. Hiroshige, of whom Whistler always spoke as being his teacher in landscape drawing, is represented by a series of exquisite marines and landscapes; 300,000 francs were paid for prints alone at the recent Hayashi auction in Paris. When it is remembered that these kakemonos are the original paintings upon silk, their great value is at once apparent.

No. 1.

"KAOYO-GOZEN."

By Kikuchi Yosai.

Painting on silk, colored. Size of original, 39 x 16½ inches.

Kaoyo-gozen was a most beautiful and virtuous lady in the court of Emperor Godaigo. She was married to Enya Takasada, who was brave and loyal to the Emperor. While they were pursuing their happy life, it happened that Kōno Moronao, a wicked and adulterous noble, became enamoured of Kaoyo, and did everything to persuade her to do his will, but her high discretion decidedly expelled such iniquity, and this made the wicked noble very offensive, and he slandered Kaoyo's husband that he was plotting conspiracy against the Emperor. The Emperor ordered Moronao to humiliate the whole family of Takasada. In this emergency Takasada and Kaoyo escaped from the capital to Izuno province, but they were overtaken by Moronao's force. Takasada killed himself and Kaoyo followed her husband, committing suicide.

THE AUTHOR'S HISTORY.

Kikuchi Yōsai (1787-1878) was already famous as an historian and literary man when he took up painting, and he made use of all his learning in the new profession. He became the delineator of historical personages. His "Kanaoka" painting is a good example of his work.

(See Photo No. 13 of Separate Album.)

No. 2. SINGING GIRL AND ATTENDANT.

By Watanabe Nangaku.

Painting on silk, colored.

Size of original, 48½ x 16½ inches.

Watanabe Nangaku was one of the ten distinguished pupils of Maruyama Okyo, the great master of realistic school. His favorite themes were particularly figures in costumes of his days. He also delighted in drawing satiric paintings. His brilliant talent is apparent in the picture. The singer is supposed to be Koman, a celebrated beauty of Edo. In her days the powers of Samurai were on the high level, and common

citizens were absurdly oppressed by the former, and this gave rise among citizens of Edo to so-called "Otokodate" (chivalrous persons), who stood against Samurai, and aimed to assist the oppressed, and there were constant troubles between them. Singing girls in Edo adored the latter, and they did not flatter Samurai at all. Koman was an unrivaled beauty in Edo, and, quite like her father in chivalrous character, hated Samurai, and she often reviled them in banquet, and was not afraid of the sword of Samurai. She patronized helpless but promising youths and assisted to pursue their aim. The servant attending Koman was one of the men and became a distinguished trader.

No. 3. THE SIXTEEN DISCIPLES OF BUDDHA OR ARHATS.

By Mincho or Chodensu. Painting on silk, colored.

In his early days Mincho, author of the picture, became a disciple of the illustrious priest Daido of the Tofukuji, Kyoto. The young novice took so passionately to drawing pictures, in spite of repeated warnings from that celebrated prelate, that at one time the latter thought of expelling him from the temple. Henceforth Minchō called himself Hasōa (wornout sandals), in consideration of the fact that he was no better than a pair of wornout sandals cast in the street, because he himself was about to be abandoned by his master. One day, availing himself of the absence of the head priest, Minchō was drawing a portrait of Vidyaraja Acara (the god usually represented in pictures with a blazing fire on his back), when of a sudden Daido returned to the temple. In great confusion and consternation the young artist concealed the halffinished portrait under his knees, when lo! the sacred flames depicted turned into a blazing fire. This legend, though, of course, wholly unfounded, has been cited by subsequent writers as one of the most marked evidences of the early reputation and hence of the uncommon artistic talent of Mincho. The master priest, being much struck with his marvelous artistic power, finally gave up his intention of dismissing his young disciple. The portraiture of religious personages was the favorite theme of Minchō. Delicate lines in his paintings are especially noticeable.

No. 4. SAILS IN YABASE OF LAKE BIWA.

By Ogata Korin.

Indian ink painting, on paper.

Size of original, 10 x 13% inches.

Kōrin was the great genius of the 17th century (1661-1716). He was one of the first to break away from the classical ideals. There was about him not a trace of arbitrary rules or traditions. Whatever he imagined, he produced immediately in a wild improvisatore fashion without troubling himself how it was done, as long as it produced an effect. The picture is of small size, but therein are revealed the characteristic features of Kōrin's art. See how with a few dashing strokes of the brush he has managed to reproduce the rural scene of Yabase village, with lofty peak of Mount Hiei in distance, and sailing boats on tranquil bosom of the lake. Boatmen carrying paddles, and travellers and pack horse are evidently observed in the picture. The whole picture is depicted with a light and graceful touch, yet in rather bold lines, but the conception is truly artistic, and the treatment lofty.

(See Photo No. 6 of Separate Album.)

No. 5.

LANDSCAPE.

By Nasu Sosen.

Painting on paper, lightly colored. Size of original, 18x12 inches.

In the picture, see how well the artist has succeeded in bringing out the serene, tranquil aspect of a natural scene with gigantic rock in center on whose top the pine-trees grow and lofty mountains projecting majestically in distance. A sailor is rowing boat to the rock.

Nasu Sōsen was the artist living in the latter part of the 16th century. He studied the art from Kanō Soshin, son of Motonobu. His works are highly admired.

No. 6. CARP-FISHES IN STREAM.

By Maruyama Okyo.

Painting on silk, Indian ink color. Size of original, 26¾ x 49¾ inches.

The great master painter whose influence controlled for almost three centuries the art circles of this nation, and who may be regarded as the connecting link between the Tokugawa and succeeding periods, was Maruyama Okyo. (1732-1795.)

He was a great stickler for truth, resolved to paint directly from nature, without trying to embellish his work. But he could not escape from his genius. His compositions possess a charming delicacy, a gracious ease and a naturalness of attitude, but they are conceived in superficial manner. The picture is considered to be a representative of his great work, lavishing all his skill on it. Indian ink is only paint adopted, and it is quite wonderful that the artist produced various effects by one kind of paint, viz.: bright golden color in scales of fishes and shading of stream. Fishes in varied forms are most characteristically done, and they all seem to be in motion.

(See Photo No. 48 of Separate Album.)

No. 7. "HARUGOMA," NEW-YEAR DANCE.

Said to be by Iwaso Matabei.

Painting on paper, colored.

Size, 23½ x 14½ inches.

The picture represents the dance so-called Harugoma. The dance is derived from the custom that on the 1st of January, a white horse was offered to Shōgun for his inspection. The pine-tree is New-year's decoration on entrances of every house. A young dancer performing, Harugoma with a toy-horse, and a lady looking on the dancer.

As to the author's history, apply No. 149.

No. 8. BEAUTY OF GENROKU AGE.

By Mori Kwansai.

Painting on silk, colored.

Size of original, 43 x 14½ inches.

Mori Kwansai, the author of the picture, was a veteran artist in the 19th century (1816-1896). He was highly loyal to the throne. He lamented that the Imperial superiority was absurdly overwhelmed by Tokugawa Shōgunate. He constantly traveled round the country, and he gladly disbursed all his earnings obtained by his works for the aim of restoring the Imperial welfare. His venerable character made him highly distinguished as well as his brilliant talent of art. Beauty clad in long gown richly designed is supposed to be a young lady of high rank of Genroku age. A luxurious lacquer cabinet holds her protection daggers wrapped in cloth, writing case, letter box, etc., which are her own utensils.

No. 9.

"OSHOKUN."

By Watanabe Nangaku.

Painting on silk, colored.

Size of original, 64 x 39 inches.

The author of the picture was one of the ten illustrious pupils of Maruyama Okyo, the great master of realistic school. His favorite themes were particularly figures. A female riding on horse in the picture is supposed to be Oshōkun, consort of King Gentei of Hang dynasty. She was most beautiful in the reign, and was highly virtuous to the king. Once upon a time it had happened the king had trouble with a tribe of savages who inhabited the far north. The king sent his army to humiliate the rebels, but his troops were utterly beaten by the savages, and the capital was besieged by them, and the king was compelled to surrender before the enemy. The chief of savages demanded him to send Oshōkun as hostage for his sincerity. He was very reluctant to ratify this proposition, but emergency was very near to come, Oshōkun bravely determined to go to the savages for the sake of her beloved king. She mounted horse

and rode several thousand miles away from the king and her intimate capital. She arrived in the territory of the savages, after long dreary journey, and spent a lonely life minding her beloved king. See how wonderfully the artist delineated sorrowful expression of the heroine. The savages have good contrast to softer sex. The most admirable talent of the artist is perfectly revealed in the whole picture.

(See Photo No. 4 of Separate Album.)

No. 10.

LANDSCAPE.

By So-ami.

Indian ink painting on paper.

Size of original, II x 18½ inches.

So-ami, the author of the picture, lived in the beginning of the 16th century. He at first studied with his father and grandfather (Gei-ami and No-ami), and afterward learned from Shubun. He also devoted to investigation of Mokkei's style (Sung dynasty) and succeeded to understand profound art of the foreign master. He most wonderfully depicted shading by Indian ink, and his productions were highly admired. He was not a mere artist, but was a celebrated teacher of tea-ceremony, and was also expert in the art of gardening. Gardens planned by the artist are still to be seen in old temples in Kyoto. The picture is a most characteristic piece by him. See how well the landscape of night, full of softness and serenity, is reproduced in the picture. His favorite theme was particularly landscape.

(See Photo No. 46 of Separate Album.)

No. 11. TWO BEAUTIES IN SNOW WEATHER.

By Nishikawa Sukenobu.

Painting on paper, colored.

Size, 45¹/₄ x 17³/₄ inches.

Nishikawa Sukenobu was born at Kyoto in 1671. He was trained as a figure painter by Kano Yeino, but abandoning the traditions of the

school of his master, adopted the new art of designing for woodcuts, fixing his residence in Osaka. He must be considered as one of the leading book illustrators of Japan. His range is narrow, but within its limits he attains a very high order of excellence. The peculiar grace with which he invests his female figures is quite his own.

No. 12. THREE FEMALES ADMIRING CHERRY BLOSSOM.

By Tsukioka Settei.
Painting on silk, colored.

Size of original, 44 x 195% inches.

The author was born in 1758 in Omi province and lived in Osaka. He rendered most admirable researches on Japanese and Chinese paintings, and he established his own school. His talent was evidently seen in the figures in costumes of his day. The picture is considered to be an unrivaled example, revealing his most characteristic art. See how much of grace and elegance the artist put into the poses and movements of the female figures.

(See Photo No. 18 of Separate Album.)

No. 13. PLUM BLOSSOM AND MOON, SIDED BY THISTLE AND VIOLET.

(Three pictures in set.)

By Ogata Korin.

Painting on paper, lightly colored. Size of original, 9¾ x 11½ inches. In regard to the author's history, apply No. 4.

No. 14.

HOLLY-HOCK.

By Sen-shunkio.

Painting on silk, colored.

Size of original, 173/4 x 111/2 inches.

Sen-shunkio, the author of the picture, was a genius who appeared in Sung dynasty (13th century). His talent was evidently revealed in

drawing flowers. He was admired by a great scholar of the age as the pre-eminent artist of producing flowers that China ever had. See how well the artist delineated holly-hock in delicate and graceful mode. The picture is of small size, but is considered as a characteristic piece by the artist.

The picture is accompanied by a copy reproduced by Kanō Tanshin, devoted to the study of Shunkio's school.

No. 15.

TWO POETS.

By Ogata Korin.

Painting on silk, colored.

Size of original, 12 x 12½ inches.

In regard to the author's history, apply No. 4.

Two poets in the picture represent Fujiwara Mototoshi and Fujiwara Toshinari. The latter was a poetical genius from his boyhood. The former was a celebrated poet in the court of Emperor Goshirakawa. The young novice desired to study with the great poet, and one evening called on him. The evening was the 15th of August, and the crop moon was casting her brilliant beams on the earth. The great poet composed verses relating to the moon (above half of poem) and asked the young pupil to continue them. This he instantly did without hesitation, to the great surprise of his master. He was a worthy successor to the master, and became a great poet of the age.

No. 16.

"MURASAKI SHIKIBU."

By Tosa Mitsunari.

Painting on silk, colored.

Size of original, 23 x 18¾ inches.

Tosa Mitsunari was the son of Mitsuoki. He succeeded the profession of his father and became purveyor for the Imperial household (1646-1710). Murasaki-Shikibu was a celebrated poetess in the 11th century. She is widely known as the author of "Genji-monogatari," in which the poetess revealed her wonderful literary genius.

No. 17. DANCING GIRL OF GENROKU AGE.

By Tsukioka Settei.

Painting on paper, colored on silver ground.

Size of original, 17½ x 10 inches.

In regard to the author's history, see No. 12.

No. 18. "TŌBA," GREAT CHINESE WRITER.

By Sesshu.

Indian ink painting on paper. Size of original, 41 x 163/4 inches.

Sesshu was a great artist in the 15th century (1421-1507). He did not follow in the footsteps of the ancients, but developed a style peculiar to himself. His power was greatest in landscape, after which he excelled most in figures, then in flowers and birds, and he was also skillful in the delineation of oxen, horses, dragons and tigers. His work is remarkable for leaving certain portions of his pictures entirely unpainted. He was a priest of Zen Sect. In his earlier years he went to China, and full of zeal sought a teacher among their most renowned masters. His dexterity astonished the Chinese artists who found but little to teach him. He was ordered to the court at Peking to paint before the emperor, and, to the great surprise of the sovereign, produced upon a piece of silk a dragon, surrounded with clouds, with three or four splashes of his brush. Disgusted with the instructions he had received, he returned to his native land, resolved to take in the future lessons only from the mountains, rivers and trees. His line is angular and rugged, vibrating with the nervous force of the artist's hand.

No. 19. "YUIMA," BUDDHIST DISCIPLE.

Artist uncertain.

Painting on silk, colored.

Size of original, 32 x 151/4 inches.

"Yuima" was a celebrated logician in India when "Shakamuni" founded Buddhism. He became a disciple of the founder, and was reputed for his eloquence and profound knowledge. The expression of the figure is wonderfully done.

No. 20. BEAUTY HUNTING FIRE-FLIES.

By Yamaguchi Soken.

Painting on silk, colored.

Size of original, 39 x 145% inches.

Yamaguchi Soken was one of the ten distinguished pupils of Maruyama Okyo (1759-1818). His favorite themes were figures, especially women of his days. See how delicately the author delineated the pose and movement of the woman dressed in thin, transparent summer cloth. The most characteristic example of his work.

(See Photo No. 20 of Separate Album.)

No. 21. COUNTRY MAIDEN FULLING CLOTH.

By Hokkei.

Painting on silk, colored.

Size of original, 341/4 x 127/8 inches.

Hokkei was the talented pupil of Hokusai. He was a gifted artist, who followed his master exactly as regards subjects and manner. The resemblance of the picture, especially the cloth, to his master's mode, is noticeable.

No. 22. TWO BEAUTIES COMPOSING POEM.

By Tsukioka Sessai.

Painting on silk, colored.

Size of original, 34 x 131/4 inches.

Tsukioka Sessai was the son of Settei. He studied the art from his father and was granted honorary title Hokkio. His talent was mostly revealed in female figures. Two beauties in the picture are most characteristically done. Clothes of female figures are richly designed.

(See Photo No. 19 of Separate Album.)

No. 23. "HO-KOJI," THE GREAT PRIEST OF ZEN SECT.

Said to be by "Ganki."

Painting on paper, lightly colored.

Size of original, 48 x 22½ inches.

The picture is wonderfully executed with graceful touch, yet in bold lines. The unspeakable dignity expressed in the face is most noticeable. The author must be a prominent delineator of drawing figures relating to Buddhism.

Ho-Koji was a great, learned priest of Zen Sect, in Tung dynasty, in the eighth century. He was also a great poet of the period.

AUTHOR'S HISTORY.

Ganki was otherwise known as Chu-yu. He was born in the Yuen era of China (1279-1367), in Kiang-shan-hien and was skillful in drawing hermits, Buddhist images, human figures, demons, etc. With all the eccentricity in his use of the brush, his art is interesting, whatever point of view we choose to take. We can rarely find such excellent specimens. Imitations of his style have been made in all ages, and genuine specimens are quite scarce.

(See Photo No. 9 of Separate Album.)

No. 24.

RAVEN.

By Mokkei.

Indian ink painting on silk. Size of original, 13\% x 10\% inches.

Mokkei was the illustrious artist living in the Sung dynasty. He was a gifted painter, showed his wonderful genius on dragon, tiger, monkey, bird, landscape, etc., and he was quite free from rules or traditions that predecessors left. He produced a picture immediately of whatever he imagined, in a wild, improvisatore fashion. The picture is characteristically done with few dashing strokes of the brush. The artist only adopted Indian ink and never colored his works.

No. 25.

LANDSCAPE.

By Kakei.

Painting on silk, lightly colored. Size of original, 22\% x 8\% inches.

Kakei, the talented artist of Sung dynasty, was admired as the most prominent landscape painter that China ever produced. Great artists in Ashikaga age had successively modelled the style of Kakei, and they highly prized the productions by him, even a small picture. The picture is of small size, but is most characteristic work by the artist.

No. 26. LANDSCAPES. Three pictures in set.

By So-ami.

Indian ink painting on paper. Size of original, 213/4 x 117/8 inches.

Author's history, apply No. 10.

The Center—Near the shore, there is a fishing boat with two fishers, one throwing net, and in distance mountain is observed, somewhat dimly on the effect of shower.

The Right—Evening view in mountain path. A woodman hurrying his way to home. Crows on trees are evidently cawing evening songs.

The Left—Flock of geese is hopping in rice-field, and flying mates are evidently coming down to join them. See how wonderfully shadings of each picture are produced. The set is a matchless specimen by the author.

No. 27.

PEONY AND CAT.

By Roki.

Painting on silk, colored.

Size of original, 34 x 17³/₄ inches.

Roki was a Ming artist. His favorite themes were animals, birds, flowers, etc. His works were highly admired in the age.

No. 28.

BEAUTY, COURTESAN.

By Torio.

Painting on silk, colored. Size of original, 34 x 13¹/₄ inches.

The author was a veteran painter of female figures in the beginning of the nineteenth century.

No. 29.

"YOSHINO."

Said to be by Tosa Mitsushige.

Painting on silk, colored.

Size of original, 21½ x 9 inches.

Mitsushige was the son of Tosa Mitsunobu, and lived in the sixteenth century. He succeeded the profession of his father, and was appointed as the artist to Ashikaga Shogunate. Yoshino, the depicted female, was a courtesan celebrated for her virtue and poetical genius.

No. 30. FILIAL SON RESCUING FATHER FROM DANGER.

By Katsushika Hokusai.

Painting on silk, colored.

Size of original, 15½ x 22 inches.

Hokusai is the greatest exponent of the realistic school (1760-1849). All the sterling qualities of his predecessors seem to have concentrated in this fertile genius. We truly seem, in the contemplation of his works, to scent the odor of the earth, and to feel the lightest breath from heaven. The breeze from the sea brings to one's ears the sonority of the wide waves, or the softly murmured sound of ripples on the beaches of the creeks and gulfs of silver and blue.

The picture represents one of the twenty-four Filial Sons' Anecdotes of China. Yōkō, when very young, was to a mountain with his father.

While the boy was away, a tiger came and was about to snatch his father, when the son returned and, sighting his father's danger, he threw himself before the animal and begged to be killed as victim, instead of his beloved father. The tiger, who was moved by the boy's filiality, gave no harm to them and went away. The accident was heard by the emperor then regent, who was highly struck, and granted annuity to his father to reward the filiality of the son.

(See Photo No. 52 of Separate Album.)

No. 31.

DANCING GIRL.

By Hishikawa Moronobu.

Painting on silk, colored.

Size of original, 36¾ x 15½ inches.

Hishikawa Moronobu was a veteran artist who lived in the beginning of the 18th century. He at first studied from Tosa school, and afterwards devoted himself to the study of Iwasa Matahei's, and strictly succeeded the mode of the master painter. His favorite subjects were everyday life of his days.

No. 32. CHINESE BEAUTY CARING FOR INFANTS.

By Nagazawa-Rosetsu.

Painting on silk, colored on dark ground.

Size of original, 461/4 x 181/4 inches.

Nagazawa Rosetsu was one of the ten illustrious disciples of Maruyama Okio (1755-1799). He delineated the picture with such wonderful detail that one can scarcely distinguish minuteness, but on the other hand, he depicted in bold lines quite unlike his fellow students. He started from Okio school and originated the style of his own. The picture is rarest example by the author.

(See Photo No. 12 of Separate Album.)

No. 33. "KUMAGAE-RAN," JAPANESE FLOWER.

By Kano Tanyu.

Painting on silk, colored.

Size of original, 15½ x 17 inches.

Tanyu was the great master painter living in the 17th century (1601-1674). He was a gifted artist and elevated the reputation of his house to great extent. He produced landscapes, flowers, birds, animals, etc., in which he revealed his wonderful conception. He studied from the modes of Mokkei, Chinese artist, and afterward became devoted to Seschu's.

No. 34. BEAUTY OF GENROKU AGE, WITH DOG.

Said to be by Iwasa Matahei.

Painting on paper, colored.

Size of original, 26½ x 105% inches.

As to the author's history, apply No. 149.

No. 35.

TWO MONKEYS.

By Mori Sosen.

Painting on silk, colored.

Size of original, 42 x 145% inches.

Mori Sosen was a celebrated painter living in Osaka (1747-1821). He was most expert for monkey, and the works he depicted in his life were almost of same subjects, consequently he delineated monkeys in all manners that other artists scarcely conceived. Even Okyo modeled after Sosen's work for monkey.

(See Photo No. 21 of Separate Album.)

No. 36. BEAUTY PLAYING KOTO.

By Tsukioka Sessai.

Painting on silk, colored.

Size of original, 151/4 x 227/8 inches.

Tsukioka Sessai was the son of Settei. He studied from his father, and was granted honorary title Hokkiō. His talent was mostly revealed in female figures. A good example of his work.

No. 37. "YOSHIWARA," AMUSEMENT QUARTER.

By Yeishi.

Painting on silk, colored.

Size of original, 151/4 x 22 inches.

The author of the picture lived in Yedo in the 18th century (1764-1829). He had admirable talent in drawing female figures and landscapes, and he had profession in the painting bureau of Tokugawa family. He was once ordered by the imperial household to execute the landscape of Sumida river. His productions were greatly prized by art lovers of the age.

No. 38. BEAUTY LEANING SCREEN.

By Yamaguchi Soken.

Painting on silk, colored.

Size of original, 39¾ x 14¾ inches.

As to the author's history, apply No. 20.

See how wonderfully the artist delineated pose and movement of the female figure, and bush clover painted on screen is finely executed. The poem in the picture was written by Suetaka, a well known comic poet.

(See Photo No. 14 of Separate Album.)

No. 39. CAMELLIA AND LITTLE BIRD.

By Matsumura-Keibun.

Painting on silk, lightly colored.

Size of original, 42½ x 16½ inches.

Keibun, the younger brother of Goshun, was expert for flowers and birds. The picture is delineated with his most talented art. His characteristic modes in painting are evidently observed in delineation of bird and flower, which are done with simple but graceful treatment.

(See Photo No. 22 of Separate Album.)

No. 40. FALCON ON WITHERED TREE.

By Kano Motonobu.

Indian ink painting on paper.

Size of original, 23 x 13 inches.

Kano Motonobu, or popularly called Kohōgen, was the great master painter whose influence controlled for almost four centuries the art circles of Japan (1475-1559). Up to this time the artists followed exclusively either the pure Chinese style of painting, or the pure Japanese one, no attempts having been made to compromise or to harmonize the noble qualities of both. Rising above the prevailing errors of his contemporaries, Motonobu laid aside the hackneyed Chinese models and set about forming a new style by harmonizing the characteristic qualities of the Japanese and Chinese styles, until finally he succeeded in his great undertaking. He left masterly productions, now in possession of a famous Buddhist temple, the Rei-un-in in Kyoto, and of many notable private families.

No. 41. THREE HERONS IN REEDS.

By Kano Motonobu.

Indian ink painting on paper.

Size of original, 34 x 15 inches.

As to the author's history, apply No. 40.

No. 42. SCENE OF BANQUET.

By Tonan.

Painting on silk, colored.

Size of original, 15½ x 18¾ inches.

Tonan was the artist who lived in the beginning of the eighteenth century (1685-1740). He produced mostly female figures of his days.

No. 43. TWO BEAUTIES AND A CHILD.

By Gabi Gessai.

Painting on silk, colored.

Set of two pictures.

Size of original, 27½ x 29½ inches.

Gabi Gessai is another name for Chōbunsai Eishi, who lived in the eighteenth century (1764-1829), purveyor for Tokugawa family. He once had the honor of executing the landscape of Sumida river for the imperial household. He at first was the pupil of Kanō school, and afterward became devoted to Ukiyoe style, and his name was greatly developed. He delineated picture in wonderfully minute and unspeakably graceful style, and his favorite subjects were female figures. The name Eishi was given him by Tokugawa Iyeharu, then Shōgun.

The pictures respresent a courtesan sitting quietly, and while listening to the Shamisen song played by her comrade, supposed to be a singer, she is now led to the most interesting and sympathizing phrase of the song, and quite indulged by it. She produced unspeakable feeling in her mind. The singer in the other picture is perfectly absorbed in her playing instrument and the song and unconsciously opening the next page. A little girl sitting by her eagerly staring at the hand of the player. The whole pictures are truly realistic, and of high conception. The works executed with such graceful ideal must be considered as the masterpieces of his productions.

(See Photo No. 50 of Separate Album.)

No. 44. BEAUTY READING LETTER.

By Hokuba.

Painting on silk, colored.

Size of original, 305/8 x 10 inches.

Hokuba or Teisai was the distinguished pupil of Hokusai (1771-1844). He was a talented painter of female figures. He was known as the artist of the pictures of novel.

The picture represents a young woman reading lover's letter under

the shade of a tree by dim light of hanging lantern. See how well the expression of the woman full of gladness is represented. Most characteristic piece of the author.

(See Photo No. 41 of Separate Album.)

No. 45. WOMAN ADMIRING MORNING GLORY.

By Katsushika Hokusai.

Painting on silk, colored.

Size of original, 12½ x 17 inches.

Author's history, apply No. 30.

A charming woman in middle life got out of bed in breezy morning, and having finished toilet, admires morning glory, and is going to smoke. The brilliant talent of the author is evidently revealed in the whole picture. The exactitude of delineating hair and all the details of painting cannot be contrived by common artists. By the side of the woman there is a blue-white bowl of Dutch ware, executed so finely as to appear like a real one. It is regarded as a most admirable conception of the artist, that a few morning glories planted in the bowl are associated poetically with the graceful heart of the woman.

(See Photo No. 53 of Separate Album.)

No. 46. TWO BUDDHIST DISCIPLES, OR ARHATS.

By Takuma Choga.

Painting on silk, richly colored.

Size of original, 36% x 15% inches.

Takuma Chōga, the author of the pictures, was the gifted artist for painting Buddha. He was the son of Tamehisa, and succeeded the father's profession, obtained honorary title Hōin. He was once ordered by Prime Minister Kujō Kanezane to execute the portrait of Hōnen Shōnin, the founder of Jōdo sect, and he did it to the great admiration of the prime minister. The portrait is still in existence in Nison-in of Saga, near Kyoto. It was so wonderfully done that artists after Chōga all modeled his work when they intended to paint the portrait of the same priest. He lived in the beginning of the thirteenth century.

The pictures are worked rather in bold and vigorous lines, but the details of clothing and the richness of paintings must not be overlooked in the picture, which is a revelation of the wonderful talent of the author. The pictures are in excellent condition, despite the passing of many hundred years.

(See Photo No. 10 of Separate Album.)

No. 47.

WAGTAIL IN WAVE.

By Sesson.

Indian ink painting on paper.

Size of original, 123/4 x 191/2 inches.

Sesson, otherwise called Shukei, was really a genius in art, though his name may not have been placed in the history of Japanese art, and on a level with those of such masters as Sesshu or Shubun. He originally studied art under Sesshu, but unlike other pupils of that great master, he was not a slavish imitator of his adored teacher. He entertained an uncommonly high ideal with regard to art. He drew his subjects from nature, and with this object in view he traveled extensively through the sections of the country rich in scenic beauty. He was born in an obscure village in Hitachi province, but the date of his birth is not definitely known; it was, however, some year in the Tembun Era (1532-1554). The picture is of small size, but therein are revealed the characteristic features of Sesson's art.

See how, with a few dashing strokes of the brush, he has managed to reproduce the dreary and sublime scene of white foaming waves raging against the seashore. The wagtail resting on rock is executed in high conception.

(See Photo No. 5 of Separate Album.)

No. 48. DEVIL SLAYER AND DEVIL.

By Sesshu.

Painting on silk, lightly colored. Size of original, 35 x 15³/₄ inches.

Author's history, apply No. 18.

The picture is worked in bold lines, with few dashing strokes of the brush.

The characteristic piece by the author.

No. 49.

BEAUTY IN WINDOW.

By Yamaguchi Soken.

Painting on silk, colored.

Size of original, 26 x 12½ inches.

Author's history, apply No. 38.

No. 50. KWANNON, THE GODDESS OF MERCY, ADMIRING WATERFALL.

By Sesshu.

Indian ink painting on paper.

Size of original, $32\frac{1}{2} \times 14$ inches.

Author's history, apply No. 18.

No. 51. AMUSEMENTS IN YEAR.

(Mounted Album.)

By Iwasa Matahei.

Painting on paper, colored.

Size of original, 13 x 18 inches.

Author's history, apply No. 149.

The pictures are considered to be the early work of the author by considering style of painting, costumes of figures and delicate lines. Colorings are richly executed. The album was in possession of Daimio of Hikone, who gave it to his head Samurai, and it was handed down to his descendants. The family of Samurai became ruined and was obliged to sell the album in order to raise money.

No. 52. TWO FEMALE TRAVELERS STANDING OUT OF HEDGE.

Artist uncertain.

Painting on paper, colored.

Size of original, 13½ x 8¼ inches.

No. 53. KWANNON, THE GODDESS OF MERCY ADMIRING WATERFALL.

By Ashikaga Yoshimochi.
Indian ink painting on silk.
Size of original 361/4 x 12 inches.

Ashikaga Yoshimochi, the author of the picture, was the fourth Shōgun of Ashikaga family (1386-1428). He studied art under Chōdensu and produced Buddhist paintings. The Goddess of Mercy represented in the picture is delineated in rather bold lines, but amiable looks and demeanor are evident in the picture. A rare example by the author.

No. 54.

LANDSCAPE.

By Motonobu.

Indian ink painting on paper.

Size of original, 10½ x 19 inches.

Author's history, apply No. 40.

No. 55. THE THREE LAUGHTERS AT KOKEI.

By Kano Sanraku.

Painting on silk, colored.

Size of original, 24½ x 48½ inches.

Kano Sanraku, living in the sixteenth century, was a gifted artist (1559-1635). He originally studied art under Kano Eitoku, and was adopted as son by the master. He succeeded the mode of his father-in-law, and even excelled him. He was widely reputed as the delineator of the famous hundred Screens of Momoyama castle, of which he executed more than half of the number. Momoyama castle was erected by Taikō Hideyoshi, lavishing all luxuries and grandeurs. Later he became devoted to the study of the Chinese styles of Sung and Yuen, and completely succeeded in his undertaking.

During the reign of Emperor Kōbu (373-396), of the Eastern-Chin dynasty of China, there lived a high-minded priest named E-en, who, with his pupils numbering more than 1,000, was engaged in religious work in the temple on Mount Rozan. He did not descend the mountain

for thirty years, but whenever his visitors were taking leave he would go as far as Kokei (meaning Valley of Tiger), about half way down, but never beyond, to see them off. Once it happened that two friends of the priest visited him on the mountain, and when he was walking down the mountain to take leave of them he was so engrossed by the pleasant conversation that he passed the valley unconsciously. When they realized that the priest had come beyond the limit of his walk they all laughed; hence the designation, "Three Laughters of Kokei."

Pictures, the Three Laughters, are mostly delineated in large sizes without any surrounding landscape. Sanraku, who had brilliant talent for landscape, caught this theme and devised to depict the three sages in his large scenic work. See what a natural grandeur the author so wonderfully reproduced in the picture. Distant mountains and near peaks ranging here and there are delineated in firm but graceful lines. A waterfall hangs from commanding height and water leaping into depth. Pine trees, highly stretching up, make verdant covering in the sky. The whole work is a revelation of the modes of the author. Large pictures often resulted in being rude or coarse in effect, but this picture is painted with admirable detail and exactitude. The age passed on the picture left its landscape still superb in beauties of profound nature.

(See Photo No. 47 of Separate Album.)

No. 56. BEAUTY LOOKING AT MOON.

By Hokuba.

Painting on silk, colored.

Size of original, 32³/₄ x 12¹/₄ inches.

Author's history, apply No. 44.

A young woman in the picture is supposed to have been separated for a long time from her lover who set out on a journey to remote country. She misses him very much, and looking up to the autumn moon she feels that the moon is also lighting the lover in distant region, who is looking to the moon lonely as she does here, which produces deep anxiety in her tender heart. The clothing of transparency is executed so finely. A rare example by the author.

(See Photo No. 42 of Separate Album.)

No. 57. PLUM BLOSSOM AND MAPLE.

By Ogata Korin.

Painting on paper, lightly colored.

Size of original, 17½ x 12 inches.

(Two pictures in set.)

Author's history, apply No. 4.

Plum blossom is the pride of the Spring, and maple leaves are only the tint that adorns the Fall. These themes are doubtless the favorite of the author, and how simply and gracefully he delineated the subject is worthy of note.

No. 58.

LANDSCAPE.

By Hiroshige.
Painting on silk, colored.
Size of original.

Hiroshige, generally regarded as the foremost landscape painter of Japan, was born at Yedo (ancient Tokyo) and was a pupil of Toyohiro. His favorite subjects were the scenes of every day in and around Yedo, and along the picturesque highway connecting Yedo and Kyoto (fiftythree stations of the Tokaido route). He was the first landscape painter who gave to his foreground figures almost as conspicuous a part as the landscape itself. He also drew birds, flowers and caricatures, but they are mediocre productions. His originality only revealed itself in his landscape works. The picture realistically represents Satta-toge, the most picturesque scenery in Tōkaidō route connecting Edo (ancient Tōkyo) and Kyoto. The waves are lying vastly on the front. On the left Satta-toge stretches up to height, and Fujiyama projects majestically, embracing clouds by the side. Large and small sails are apparently going far on the sea. The whole picture is a revelation of the admirable talent of the author. That the painting is executed with laudable caution and exactitude induces one to consider that the picture was worked for a noble. The picture bears neither signature nor seal, and this proves it was not made for ordinary demand.

(See Photo No. 54 of Separate Album.)

THREE BEAUTIES.

By Katsukawa Shunsho.

Painting on silk, colored.

Size of original, $40\frac{3}{4} \times 15\frac{1}{2}$ inches.

Katsukawa Shunshō, the great painter, lived in Edo in the eighteenth century. He painted female figures, likenesses of actors, warriors, etc., with admirable skill. Hokusai once studied under Shunshō. The picture represents ladies of Edo in Kwansei era (1789-1800). They are on the way of sighting cherry blossoms. The females are most admirably executed in pose and movement, and the scenery of spring is finely delineated.

The colorings are perfectly rich. The picture is regarded as the masterpiece of his work.

(See Photo No. 34 of Separate Album.)

No. 60. FIVE WOMEN UNDER CHERRY TREE

By Katsukawa Shunsho.

Painting on silk, colored.

Size of original, 323/4 x 15 inches.

Author's history, apply No. 59.

The picture represents courtesans' procession in Yoshiwara of Edo, in Tenmei era (1781-1788). Beauties are depicted charming and fascinating by the talented skill of the artist. The design of cloth and details of coloring are most admirably executed. Cherry blossoms are beautifully matched with the females. A rare specimen by the artist.

(See Photo No. 32 of Separate Album.)

No. 61. BEAUTY ADMIRING PLUM BLOSSOM.

By Hokuba.

Painting on silk, colored. Size of original, 40 x 17 inches.

Author's history, apply No. 44.

The beautiful woman in nice pose and movement is executed with admirable skill by the artist.

No. 62. COURTESAN AND SINGER.

(Two pictures in set.)

By Chobunsai Eishi.

Painting on silk, colored.

Size of original, 31½ x 11½ inches.

Author's history, apply No. 37.

Both pictures are executed in soft and graceful touch. A good example by the author.

No. 63. SOGA BROTHERS' REVENGE.

By Hokkei.

Painting on silk, colored.

Size of original, 34% x 115% inches.

Author's history, apply No. 21.

The picture is delineated in firm lines, and colorings are finely executed, shows the picture was his later work. There are gloomily seen in distance shadows of combatants by the light of pine torch through darkness of a rainy evening. Strengthened veins of limbs of the fighters are most admirably done. Fighters are supposed to be Gorō, one of the Soga brothers, and Gosho Gorōmaru, a strong wrestler, who caught and arrested the revenger. A good specimen.

(See Photo No. 39 of Separate Album.)

No. 64. BEAUTY UNDER CHERRY TREE.

By Shunman.

Painting on silk, colored.

Size of original, 38 x 121/4 inches.

Shunman was a veteran painter living in Edo (ancient Tokyo) 1757-1820. He was celebrated for his comic verse as well as for his painting. He studied Ukiyoe style under Kitao Shigemasa, and was a realistic painter in his days. Beauty, admiring cherry blossoms, is delineated so finely with his talented skill.

No. 65. YOUNG NOBLE PLAYING FLUTE.

By Tsunemasa.

Painting on silk, colored.

Size of original, 36\% x 13\% inches.

The picture represents Ushiwakamaru (afterwards Yoshitsune, distinguished brave general of Genji family) in his youth, while refuging in obscure village of Izu province from Heike family. There was residing Itō Sukechika, a Daimio belonging to Heike family, near him. One moonlight evening the young noble strolled out from his refuge and was playing flute, in which he was most skillful, and unconsciously came near the mansion of Sukechika. The beautiful daughter of the latter heard the flute played so excellently, and highly moved by it, she asked her maid to go and bring the player. They became intimate by this interview and at last fell in love, but happiness lasted no longer. When Ushiwakamaru was discovered to be a runner of Genji family, he came very near being arrested, but escaped dexterously from danger. The daughter, who was broken-hearted by the accident, killed herself after the lover escaped.

Tsunemasa, the author of the picture, lived in the eighteenth century. His specimens are rather scarce.

No. 66. THE HUNDRED MONSTERS.

By Utagawa Kunisada.

Painting on paper, colored.

Size of original, 29 x 11½ inches.

Kunisada, otherwise Toyokuni 2nd, was born in Edo (1786-1864). He was already a genius in painting portraits of actors from childhood. He studied art under Toyokuni 1st, and his name was highly pervaded through the country for his works of paintings in novels and fiction, and also portraits of wrestlers, actors, singers, etc. The picture represents the hundred monsters haunting at night. The wonderful creation of the artist is evidently seen in the picture.

No. 67.

BEAUTY.

By Iwasa Matahei.

Painting on paper, colored. Size of original, $60\frac{1}{2} \times 21\frac{1}{4}$ inches.

Author's history, apply No. 149.

No. 68.

BEAUTY.

(Sided by Pair Landscape Paintings.)

By Chobunsai Eishi.

Painting on silk, colored.

Size of original, 31½ x 11¾ inches.

(Three pictures in set.)

Author's history, apply No. 37.

No. 69. TWO BEAUTIES ADMIRING MAPLE.

By Utagawa Toyoharu.

Painting on silk, colored.

Size of original, 36¾ x 13 inches.

Utagawa Toyoharu was the originator of Utagawa school (1737-1814). He at first studied under Toyonobu. He was talented in painting everyday life, and was most expert for coloring. He often painted scene-boards of theaters.

Two females in the picture are supposed to be ladies of high class in An-ei era (1772-1780). The females are most gracefully depicted in delicate and soft lines, and maternal tenderness of the elder female to her daughter is unspeakably well shown in the picture, while landscape surrounding the females is executed in firm and bold lines, which bears high tone of Kanō school, and is rarely seen in the Ukiyoe school, and this proves ample talent of the author.

(See Photo No. 31 of Separate Album.)

No. 70. BEAUTY READING LETTER.

By Kitagawa Utamaro.

Painting on silk, colored.

Size of original, 38½ x 13¼ inches.

Utamaro, the great exponent of the Ukiyoe school, was born in Edo (1754-1806). He at first studied under Kanō school, and later established the originality of his own. His admirable skill of painting female figures was highly prized by the age.

A beauty reading lover's letter in the picture is full of tender feeling of female.

TWO BEAUTIES.

By Miyagawa Choshun.

Painting on paper, colored.

Size of original, 303/8 x 151/4 inches.

Chōshun was born in Owari province and lived in Edo (1682-1752). He worked mostly for Ukiyoe painting and was widely known in his days. He originally studied under Tosa school and established the style of his own. The picture represents a courtesan and attending girl in Genroku age. As the author started from Tosa school, and established his own specialty in Ukiyoe style, his pictures beautifully harmonize in softness and firmness. Females, though painted charming, are not declined to low tone. Genroku era was golden age of Tokugawa period, and luxurious life pervaded through all classes, consequently designs of clothes made a great development in this age. See what refined and rich designs the artist put into cloth of beauty. The costume of courtesan in Genroku era is well represented.

(See Photo No. 25 of Separate Album.)

No. 72. WOMAN AND BOY WITH KITE.

By Kikugawa Eizan.

Painting on silk, colored.

Size of original, 41 x 17½ inches.

Kikugawa Eizan was the painter of female figures and portraits of actors. He studied for some time the style of Hokusai, and after the death of Utamaro published prints imitated from the style of the late artist. His works were equally reputed, as well as Toyokuni and Shunsen in their days. He lived in the beginning of the nineteenth century.

The beauty and boy in the picture are supposed to be sister and brother. Sisterly affection of the beauty to her younger brother and childish innocence of the boy are wonderfully expressed. The artist learned Utamaro's style and well succeeded in his study. The picture is beautifully colored and delineated in firm lines. Faces are truly animated by shading, which is rarely observed in early Ukiyoe paintings.

(See Photo No. 44 of Separate Album.)

No. 73.

TROUTS IN STREAM.

By Maruyama Okio.

Painting on silk, colored.

Size of original, 83/4 x 111/2 inches.

Author's history, apply No. 6.

The picture is delineated with light and graceful touch. Though small in size, it is worthy as a specimen of Okio.

No. 74. "OHARAME," COUNTRY MAIDEN.

By Hokkei.

Painting on silk, colored.

Size of original, 38% x 13 inches.

Author's history, apply No. 21.

Colorings are most finely done, and design of cloth is gayly executed. It must be the author's high ideal putting a twig of cherry into the brushwood carried by the maiden, whose tender heart may be imagined by admirers. The picture is worthy to be admired as a rare specimen of the author, who was the high pupil of celebrated Hokusai.

(See Photo No. 38 of Separate Album.)

No. 75. WOMAN IN SNOW EVENING.

By Utagawa Kunihisa.

Painting on silk, colored.

Size of original, 43\% x 11\%2 inches.

Utagawa Kunihisa was the pupil of Toyokuni 3rd, living in Edo. He mostly worked in making originals of prints.

The picture represents Setsu (snow), Getsu (moon), Ka (flower). Paper lantern is supposed to be moon, and there is the character meaning flower on the lantern.

No. 76. WOMAN PLAYING SHAMISEN.

By Tsunemasa.

Painting on paper, colored. Size of original, $34\frac{1}{2} \times 7\frac{1}{2}$ inches.

Author's history, apply No. 65.

No. 77.

BEAUTY.

By Tosendo Riho.

Painting on paper, colored.

Size of original, 40 x 16% inches.

No. 78. BEAUTY HOLDING HAND-MIRROR.

By Hokkei.

Painting on silk, colored. Size of original, 413/4 x 151/4 inches.

Author's history, apply No. 21.

The author was once deeply struck by the beauty painted by Okio (when Okio was young and called Senrei), and tried a copy of the picture. Consequently the picture was so exactly copied as if it was worked by Okio himself, but by examining carefully we observe in the picture a certain peculiarity of the author from which he could not escape. A beautiful harmony of both styles may be seen in the picture. Very rare specimen.

(See Photo No. 29 of Separate Album.)

No. 79.

"BENKEI."

By Hokusai.

Painting on silk, colored.

Size of original, 17 x 23½ inches.

Author's history, apply No. 30.

The picture represents "Benkei," a strong monk warrior, fighting with Ushiwakamaru on Gojō bridge of Kioto. It is the prominent ideal of the artist that he only painted out Benkei without his opponent, but

by the fan in the picture one will see that he is fighting with Ushiwakamaru, who threw it upon Benkei, and by gazing of monk warrior and manner, we confirm existence of opponent. The admirable specialty of the author is well revealed in the picture. A good and characteristic specimen by the author.

(See Photo No. 37 of Separate Album.)

No. 80. BEAUTY IN MOSQUITO NET.

By Suzuki Harunobu.

Painting on silk, colored. Size of original, $33\frac{1}{2} \times 8$ inches.

Suzuki Harunobu was the great painter and the color-print designer. That Harunobu invented "Nishikiye" is inaccurate, but it is certain, however, that he made great improvements in the art of printing, and did a great deal to generally popularize the whole craft. He lived in Edo in the eighteenth century (1718-1770).

No. 81. MONKEY CHARMER.

By Utagawa Toyokuni.

Painting on paper, colored. Size of original, $47\frac{1}{2} \times 17\frac{3}{4}$ inches.

Utagawa Toyokuni, otherwise Ichiyōsai, lived in Edo (1769-1825). He originally studied under Toyoharu. Later he adorned the style of Hanabusa Icchō, and finally established his own school. He was a talented painter for female figures, and his works were highly admired. The female is delineated in firm lines, but the expression of face is full of tenderness, and the design of cloth is finely executed. A good example of the author's work.

(See Photo No. 40 of Separate Album.)

No. 82.

FEMALE INDUSTRIES.

(Four pieces, mounted hanging panels.)

By Fujiwara Sho-un.

Painting on paper, colored.

Size of original of each panel, 35 x 16 inches.

No. 83. FABLE OF TONGUE-CUT SPARROW.

By Hokkei.

Painting on paper, colored.

Size of original, 30\% x 11\frac{1}{4} inches.

Author's history, apply No. 21.

No. 84.

DANCING GIRL.

By Iwasa Matahei.

Painting on paper, colored.

Size of original, 23¾ x 11¾ inches.

Author's history, apply No. 149.

No. 86.

RABBIT AND STORK.

Pair pictures in set.

By Ogata Kenzan.

Painting on paper, colored.

Size of original, 423/4 x 171/4 inches.

Ogata Kenzan was a younger brother of Kōrin. He studied art under his brother, and produced paintings in light and graceful touches. He was also celebrated as a skillful potter. He originally lived in Kyoto and later removed to Edo. He was born in 1663 and died at the age of eighty-one. The picture is a good example of the author's works. As Kenzan learned art from Kōrin, his paintings much resemble the latter's, but the difference may be observed which is the peculiarity of the artist obtained in his pottery art. The stork and rabbit are delineated so gracefully, and they look like his pottery work.

(See Photo No. 16 of Separate Album.)

No. 87.

BEAUTY.

By Yoshitoshi.

Painting on silk, colored.

Size of original, $42\frac{1}{4} \times 13\frac{3}{4}$ inches.

Yoshitoshi, adopted son of Tsukioka Sessai, lived in Edo (1839-1892). He originally studied under Utagawa Kuniyoshi, and later established his own style. The picture is imitated from the style of Hokusai.

No. 88.

BEAUTY.

By Yoshitoshi.

Painting on silk, colored.

Size of original, $41\frac{1}{2} \times 14\frac{1}{4}$ inches.

Author's history, apply No. 87. Painted after the style of Kohusai.

No. 89.

CROW.

By Miyamoto Musashi.

Indian ink painting on paper.

Size of original, 41 x 16½ inches.

Miyamoto Musashi, otherwise Niten, was a great fencer, and was not a professional artist, but he was a genius in painting, and produced pictures in vigorous lines with high ideal. He studied art under Kaihoku Yusetsu. His favorite themes were Darumah, devil slayer, birds, etc. As he did not work for pecuniary end, his specimens are very scarce, and therefore are prized greatly. The picture is a good example by him. He was born in 1582 and died at the age of sixty-four.

No. 90.

KINTOKI AND HIS MOTHER.

By Tosa Mitsusuke.

Painting on silk, colored.

Size of original, II x 181/4 inches.

Tosa Mitsusuke was the son of celebrated Mitsuoki. He studied art under his father, Mitsunari, and became a distinguished artist (1675-

1710). The picture represents Sakata Kintoki and his mother Yamanba. The mother was the consort of Sakata Kurando, a brave Samurai of Genji family, and after death of her husband she ascended Ashigarayama, a remote mountain, with her little son Kintoki, with hope of bringing him up as brave as his father. Animals on the mountain were his only playmates, and his every-day pleasure was to play or wrestle with them. He grew very strong, and became a distinguished warrior under Raikō, a great general, and he fought most gallantly in many battles. The artist lived in the time when Ukiyoe style most flourished (Hishikawa Moronobu, the great Ukiyoe artist, appeared in the same period.) And this picture is supposed to be painted by the artist in imitation of Ukiyoe style, so by carefully examining, the author's specialty is to be seen in lines of painting. See how well the maternal love of Yamanba to her boy and innocent look of Kintoki, but promising to be a brave man in future, are expressed. The picture is executed in soft and delicate lines. The coloring is nicely done. Very rare example.

(See Photo No. 17 of Separate Album.)

No. 91.

BEAUTY IN NAP.

By Kitagawa Utamaro.

Painting on silk, colored.

Size of original, 41½ x 20 inches.

Author's history, apply No. 70.

The picture, beauty leaning on desk and taking nap, is conceptive of Fuke-Zenji, a great Buddhist priest of China, who petted a tiger and slept on its back. Tiger skin on the desk is supposed to be the animal.

No. 92. "YOKI-HI" AND PEONY WITH PEACOCK.

By Maruyama Okio.
Painting on silk, colored.
(Pair pictures in set.)
Size of original, 50 x 27¾ inches.

Author's history, apply No. 6.

Yōkihi was unrivaled beauty in the reign of Gensō-Kōtei, the emperor of Tung dynasty, and became consort of the emperor. Her two

brothers were promoted to state ministers from low rank. The wicked brothers schemed conspiracy against the emperor and he was about to be murdered by the rascals. In emergency, Yōkihi, who perceived the scheme, advised the emperor to escape from the capital, and she followed him to refuge, where she served the unfortunate emperor with sincere love. Peony and peacock are the signs of prosperity. The pictures represent Yōkihi in her most prosperous day.

No. 93. FLOWERS AND GRASSES IN FOUR SEASONS.

By Sakai Hoitsu.

Painting on silk, colored.

Size of original, $16\frac{1}{2} \times 36\frac{1}{2}$ inches.

Sakai Hōitsu was the younger brother of Sakai Munemasa, Daimio of Harima province. He became priest when he was young, and succeeded the heir of Nishi Hongwanji temple. He originally studied art under Kano Eitoku and later he was in researches of Okio and Kōrin's styles. Pictures painted by the author after Kōrin's style are mostly admired. The picture was delineated after Kōrin's style when he produced most of his master works. He was born in 1761 and died at the age of sixty-eight.

No. 94.

HERDSBOY IN SHOWER.

By Nagazawa Rosetsu.

Painting on silk, lightly colored.

Size of original, 113/4 x 18 inches.

Author's history, apply No. 32. Good specimen of his painting depicted in bold lines.

No. 95.

FERRY-BOAT.

By Hokusai.

Painting on silk, colored.

Size of original, $8\frac{1}{2} \times 7\frac{1}{2}$ inches.

Author's history, apply No. 30.

The picture, though small in size, reveals the wonderful talent of the artist. Passengers on ferry-boat are delineated in graceful lines. Good specimen by the author.

No. 96. LANDSCAPE AFTER SHOWER.

By Minagawa Kien.

Indian ink painting on silk. Size of original, $37\frac{1}{2} \times 14\frac{1}{2}$ inches.

Minagawa Kien lived in Kioto. He was already an excellent hand-writer when he began the painting. He taught hand-writing to Maruyama Okio, and in return he learned the art from Okio. He was well known as a landscape painter, as well as the hand-writer. He was born in 1734 and died in 1807. The picture is a rare specimen.

No. 97.

LANDSCAPE.

By Ogata Korin.

Indian ink painting on paper, dusted gold. Size of original, 42 x 123/4 inches.

Author's history, apply No. 4.

The picture is a revelation of the wonderful genius of the artist. The artist has managed to reproduce distant mountain and near peak, pine trees, pagoda, seashore, etc., with a few dashing strokes of the brush most gracefully, and distances are most admirably executed. The picture has unspeakable elegance, as the artist originally started from Kanō school and established his own style. Very rare specimen.

(See Photo No. 11 of Separate Album.)

No. 98. "MATSUKAZE AND MURASAME."

By Utagawa Toyoharu.

Indian ink painting on silk.

Size of original, 37 x 15¾ inches.

Author's history, apply No. 69.

The picture represents celebrated dancers in Meiwa era (1764-1771) performing dance called "Matsukaze and Murasame" (tragic drama). Dancers are depicted in refined and quiet manner. Unless by most

skillful artist with healthy hand, the Indian ink painting will not effect good picture. How well the artist delineated the picture with Indian ink paint only, and produced fine work is quite wonderful and proves his prominent talent. The design of clothes is so gracefully executed in accordance with tender heart of the females. It is admirable that the artist produced finer effect than coloring.

(See Photo No. 30 of Separate Album.)

No. 99. TWO BEAUTIES, DRESSING HAIR.

By Koryusai.

Painting on silk, colored.

Size of original, 16\% x 24\% inches.

The picture is depicted to represent singers' costume in Horeki era (1751-1763). Beauties are painted in soft and delicate lines, and charming and fascinating emotion is well expressed in the picture. Coloring and designs of clothes are richly and minutely executed. Females, though painted in Ukiyoe style, are quite free from inelegant propensity. As he mostly worked for sketches of prints, his hand paintings are quite scarce. He was equally reputed as Suzuki Harunobu, his contemporary.

(See Photo No. 49 of Separate Album.)

No. 100. CHERRY TREE OF SUMIDA BANK.

SUMMER MOON OF SUMIYOSHI TEMPLE IN TSUKUDA-JIMA.

MAPLE TREE OF TAKINO-GAWA, OJI.

CHERRY TREE OF ASUKA-YAMA.

Mount Fuji is seen in Distance.

By Hiroshige.

(Four pictures in set.)

Painted on paper, lightly colored.

Size of original, 51 x 16½ inches.

Author's History, apply No. 58.

The painting, especially the art of landscape, gives optic amusement and mental refreshment to admirers, bringing out the beauties of natural scenery. There was a number of noted landscape painters, but none excels Ichiryusai Hiroshige of Edo in realistic works. It is much regretted by art lovers that the artist worked mostly for sketches of prints, hence his hand paintings remain quite few now.

The four pictures are truly unobtainable specimens, revealing brilliant talent of the artists. We must rejoice and at the same time be thankful for the author's merit of leaving such great works to us with which the art lovers may trace back the high conception of the artist. See how wonderfully the artist caught fine sceneries of Edo, delineated with admirable skill.

(See Photo No. 45 of Separate Album.)

No. 101.

TWO BEAUTIES.

By Suzuki Harunobu.

Painting on paper, richly colored. Size of original, 381/4 x 16 inches.

Suzuki Harunobu was the great painter and the color-print designer. That Harunobu invented "Nishikie" is inaccurate, but it is certain, however, that he made a great improvement in the art of printing, and did a great deal to generally popularize the whole craft. He lived in Edo in the eighteenth century. Genuine specimens by the artist are quite rare.

The picture represents courtesan in Genroku or Hōei era (1704-1710). The expressions of females in the picture are finely done—so refined and charming. The whole picture is executed in soft and delicate lines, and colorings are richly and minutely made. Great painters in Ukiyoe school more or less acquired knowledge of Tosa or Kanō style by studying, and well harmonized with Ukiyoe style, so there is apparent difference compared with works of common artists of this school, who only strove to paint in realistic style, without least idea of giving refinement. This picture is quite free from such commonness and keeps unspeakable high tone. The artist mostly worked for sketches of prints, hence his hand paintings are quite scarce, and especially the piece bearing signature and seal is very rare, and this picture is considered to be a great masterpiece

by the author. Not only was he skillful in figures, but also delineated landscape most finely, and this picture shows his talent in painting landscape. See how well he reproduced distant scenery and vast sea-coast.

(See Photo No. 24 of Separate Album.)

No. 102.

WOMAN SEWING.

By Hokusai.

Painting on paper, colored. Size of original, 35\% x 11\%2 inches.

Author's history, apply No. 30.

The woman in the picture is supposed to be a wife of a merchant. She is repairing the cloth of her husband, who is traveling far away from home, and she anxiously minds where her husband is traveling and how he is getting on now. The expression of the woman is full of warm feeling of wife to her husband. The cloth of woman is intentionally painted quite simple, entirely out of gayness like young women's, and well represents the costume of a merchant's wife. The picture is executed in delicate lines and coloring is wonderful in exactness. A rare specimen by the author.

(See Photo No. 36 of Separate Album.)

No. 103. BEAUTY UNDER MAPLE TREE.

By Chobunsai Eishi.

Painting on silk, colored.

Size of original, 33³/₄ x 11 inches.

Author's history, apply No. 37.

No. 104.

"EGUCHI-NO-KIMI."

By Chobunsai Eishi.

Painting on silk, colored.

Size of original, 35½ x 12½ inches.

Author's history, apply No. 37.

Eguchi-no-kimi lived near the ferry of Eguchi. She was a courte-san when young; later she adored Buddhism and became an earnest be-

liever of the doctrine. She retreated from bustles of town and enjoyed rural life in Eguchi. She deeply adored the virtue of Fugen, attendant of Buddha. Fugen is always represented mounting an elephant, and the picture is conceptive that she became Fugen in her fidelity, and she is delineated on the elephant's back.

No. 105.

THREE BEAUTIES.

By Utagawa Toyokuni.

Painting on silk, colored.

Size of original, $39\frac{3}{4} \times 13\frac{3}{4}$ inches.

Author's history, apply No. 81.

No. 106.

BEAUTY.

By Hitomi Kwangetsu.

Painting on silk, colored.

Size of original, 35% x 10½ inches.

Hitomi Kwangetsu lived in Osaka (1747-1797). He originally studied art under Tsukioka Settei and later devoted himself to the Sesshu's style. His favorite themes were figures and landscape. He was a celebrated poet.

No. 107.

THREE BEAUTIES.

By Kitagawa Utamaro.
Painting on silk, colored.
Size of original, 133/4 x 34 inches.

Author's history, apply No. 70.

Among the specimens of Utamaro existing now the picture of Three Beauties is regarded as one of the most prominent works. The artist depicted with his excellent talent the luxurious life of courtesans in Edo in Kwansei era (1789-1800). Delicacy and softness of females are so admirably represented in the picture, and the colorings are wonderfully fine. The clothes are richly designed. That unstudied grace the artist put into the poses of the females, is noticeable.

(See Photo No. 26 of Separate Album.)

No. 108. BEAUTY OFFERING TEA.

By Kitagawa Utamaro.

Painting on paper, colored.

Size of original, 38 x 101/4 inches.

Author's history, apply No. 70.

Peculiar grace with which the author delineated female figure is noticeable.

(See Photo No. 28 of Separate Album.)

No. 109. MOONLIGHT VIEW OF TSUKUDA-JIMA.

By Ichiryusai Hiroshige.
Indian ink painting on silk.
Size of original, 36½ x 12¼ inches.

Author's history, apply No. 58.

The author adopted only Indian ink painting in the picture, and depicted the night landscape by his wonderful shading. Good example by the artist.

No. 110. LANDSCAPE.

By Ichiryusai Hiroschige. Indian ink painting on silk. (Size of original, 16 x 23 inches.

Author's history, apply No. 58.

No. 111. PINE TREE, TWISTED IVY.

By Tawaraya Sori.

Painting on paper, colored.

Size of original, 313/4 x 101/2 inches.

No. 112. "MONJU," ATTENDANT OF BUDDHA.

By Sumiyoshi Keion.

Painting on silk, colored.

Size of original, 26 x 15 inches.

Sumiyoshi Keion was the second son of Fujiwara Takachika. He was granted honorary title Hōgen. His painting resembles that of Mit-

sunaga, predecessor, and he even excelled the latter. He mostly produced Buddhist paintings, and was celebrated highly for his talent shown in depicting Buddha and also subjects relating to Buddhism. He lived in the beginning of the thirteenth century.

No. 113.

BEAUTY.

By Watanabe Nangaku.

Painting on silk, colored.

Size of original, 42½ x 16 inches.

Author's history, apply No. 2.

Soft and graceful demeanor of female is well delineated in the picture. Most characteristic work.

No. 114.

WOMAN FULLING CLOTH.

By Shunman.

Painting on silk, colored.

Size of original, $37\frac{1}{2} \times 12\frac{1}{4}$ inches.

Author's history, apply No. 64.

A good specimen by the author.

No. 115.

"FUJI-MUSUME."

By Hiroshige.

Painting on silk, colored.

Size of original, 43 x 13 inches.

Fuji-musume is heroine of the popular dance called "Otsu-e." She is supposed to be the spirit of Wistaria. A good specimen by the author.

No. 116.

BEAUTY HEARING CUCKOO.

By Kitagawa Utamaro.

Painting on silk, colored.

Size of original, 35½ x 16 inches.

Author's history, apply No. 70.

Beauty is supposed to be a famous courtesan, Takao in Edo. She was favorite of the Daimio of Sendai, and was often approached by the Daimio to obey his will; but she was already espoused to a Samurai, so

she rejected the proposition of the Daimio, who became much enraged and killed her. The picture represents Takao, listening cuckoo and anxiously minding of her lover, who is far away from Edo. The feeling of sadness is wonderfully expressed. The cloth is richly colored and designed. Very rare specimen.

(See Photo No. 27 of Separate Album.)

No. 117.

IRIS FLOWERS

By Ogata Kenzan.

Painting on paper, colored. Size of original, 51\(^1\)

Author's history, apply No. 86.

Most of the author's works were in Indian ink painting or colored lightly, and picture rendered with such rich coloring is regarded to be very rare specimen. It is out of contrivance for common artists to employ such coarse pigments made of dust of rock, viz., Gunjō, Rokushō, etc. In this picture, such pigments are employed with admirable success and most delightfully. It is perfectly wonderful that the artist darted his brush over the picture most freely and produced a long Iris leaf from top of sheet to bottom in firm and steady lines. Colorings are charming yet refined. The artist was a professional potter, but studied painting under his brother Körin, and doubtless originated a refined and graceful style so-called Kenzan-fu. It is said by art connoisseurs that the artist adopted pigments which he employed in his pottery works, and the suggestion is probably true, as we by carefully examining this picture find colorings of Iris leaves more like pigments of pottery, effected change in fire than painting, and there is unspeakable elegance in the picture. The rarest specimen of Kenzan's work.

(See Photo No. 8 of Separate Album.)

No. 118. LANDSCAPE OF ENOSHIMA.

By Shunman.

Painting on silk, colored.

Size of original, 33½ x 12¾ inches.

Author's history, apply No. 64.

The dashing waves are delineated in firm and bold lines. It is a most admirable manner in which the artist depicted such enormous

waves on such a small picture, and it makes the whole scenery look so wide. Enoshima lies near the coast of Kamakura, and is celebrated for scenic beauty.

(See Photo No. 43 of Separate Album.)

No. 119. "BUKAN-ZENJI," GREAT CHINESE ARTIST.

By Kano Sanraku.

Indian ink painting on paper.

Size of original, 373/4 x 181/4 inches.

Author's history, apply No. 55.

No. 120.

BEAUTY BY FENCE.

(Night scene.)

By Chobunsai Eishi.

Size of original, 34\% x 12\frac{1}{2} inches.

Author's history, apply No. 37 - 104.

No. 121.

LANDSCAPE.

By Maruyama Okio.

Indian ink painting on paper. Size of original, 14³/₄ x 21¹/₂ inches.

Author's history, apply No. 6.

No. 122.

BEAUTY.

By Jorio.

Painting on silk, colored. Size of original, 43 x 16½ inches.

Jōriō lived in the beginning of the nineteenth century. He originally studied art under Toyohiko (Shijō school) and later became the painter of Ukiyoe school.

No. 123. TWO LOVERS UNDER UMBRELLA.

By Shoshinsai Ributsu.
Painting on silk, colored.
Size of original, 37½ x 13 inches.

The author lived in the beginning of the nineteenth century. Female figures were his favorite subjects.

No. 124. COURTESAN AND ATTENDING GIRL.

By Bai Ikkio.

Painting on paper, colored. Size of original, 35 x 123/4 inches.

The author lived in the beginning of the nineteenth century. His specimens are very rare.

No. 125. TWO DRUNKARDS IN FLOWER-SIGHTING.

By Sori, or Hokusai.

Painting on paper, lightly colored.

Size of original, 37½ x 11½ inches.

Author's history, apply No. 30.

The picture is delineated in bold lines. See how well the artist depicted two drunkards in untidy manner.

No. 126. "KWANKO," GREAT PREMIER AND LEARNED MAN.

By Tosa Mitsuhiro.

Painting on silk, colored.

Size of original, 46 x 183/4 inches.

Tosa Mitsuhiro was the son of Yukihide. He succeeded the profession of his father, and was appointed as purveyor to imperial household. He lived in Bunan era (1444-1448). The picture represents Kwankō, otherwise Sugawara Michizane, a great learned man, who greatly influenced our educational progress in olden times, and was promoted to prime minister of the age by his venerable merit. He was dedicated god after death, and children have deep fidelity in belief that anyone who worships Kwankō will become a good scholar and especially good handwriter. The portraits of Kwankō are thus to be seen everywhere for worship. This portrait was delineated by Tosa Mitsuhiro for the order of noble family who was earnest believer. The coloring is finely executed, while the lapse of time made the picture still more sublime in expression. A rare specimen by the author.

(See Photo No. 7 of Separate Album.)

No. 127. FOUR BEAUTIES READING "GENJI-MONOGATARI."

By Kunii Oyo.

Painting on silk, colored. Size of original, 491/4 x 221/2 inches.

Kunii Oyō is a living artist and is a descendant of Maruyama Okio. He has succeeded the ancestor's style and produces the pictures imitative to Okio's work. The picture is a reproduction of the Four Beauties by Okio, a most celebrated picture, which we had for some time after we bought it from Mr. Matsumoto, a well known collector, and then we sold it to an American lady. Oyō reproduced this picture with most admirable zeal, and therefore the picture is almost equal to the original.

No. 128.

LANDSCAPE.

By Hiroshige.

Painting on silk, colored. Size of original, 16\% x 23\% inches.

Author's history, apply No. 58.

The picture represents Shibamata, in Musashi province. A good specimen.

No. 129. MOUNT FUJI IN STORM AND RAIN.

By Hokuba.

Indian ink painting on paper. Size of original, 14 x 22 inches.

Author's history, apply No. 44.

Hokuba produced Indian ink painting very seldom, hence the picture is a rare specimen.

No. 130. VIEW OF OPENING DAY OF RYOGOKU RIVER AS COOLING RESORT.

By Torii Kiyonobu.

Painting on paper, richly colored. Size of original, 22½ x 285% inches.

Torii Kiyonobu was the originator of Torii school. In the beginning of Genroku era he came to Edo from Kioto and painted portraits of actors and female figures. He also painted scene boards of famous theatres in Edo. He was highly celebrated in that age. He was born in 1654, and died at the age of sixty-six.

"For resort of cooling and shelter from heat," says our great writer, Kiokutei Bakin, "no place excels Riogoku bridge on Sumida river of Edo. The river flows silently and the stream is clean. In the east Mount Tsukuba stretches up to height, and snow-capped Fuji majestically stands in west. Shinagawa and Eitai-jima lay to the right and long Sumida bank and four main bridges are seen at the left. The cooling season begins on 28th May and lasts until end of July (according to Chinese calendar). Thousands of tea houses and hundreds of yachts are seen waiting for guests. Music and song are gayly heard, while loud noise arises from drunkards. Sake mongers boat toward light, while fireworkers row toward darkness. On the land, flags of various shows flutter in breeze and torch lights of open air shops blaze in sky. There is nothing but coolness for eyes and ears." The picture represents a restaurant near Riogoku bridge. Number of guests are seen holding banquet. The twilight scene is wonderfully delineated by shading of cloud, not completely shrouding the western sky with evening curtain, while lanterns and paper lamps are lighted. Colorings of clothes are so gracefully done in peculiar modes of Torii school, and clothes of each figure are all in different designs. The details of landscape, yachts, on bridge, etc., are minutely executed. The picture is regarded to have been made by Daimio's order. An unrivaled specimen by the author.

(See Photo No. 23 of Separate Album.)

No. 131. WATERMELON AND SEAGULL.

By Katsushika Hokusai.

Painting on silk, colored.

Size of original, 11% x 13% inches.

Author's history, apply No. 30.

"That Hokusai absolutely surpasses any of veteran artists in realistic works may be compared with Mount Fuji, highest peak in Japan.

Among a number of his productions, the most noted works are said by connoisseurs to be these two pictures. One is a watermelon cut in two and one slice put on tray covered with paper on cut surface. The paper evidently looks blotted by the melon, and even seeds are observed through the cover. The stripped skin of the melon is delineated hanging on rope to get dried. Whole picture is executed quite naturally. The other one is watermelon and sea gull in the stream. The high ideal and conception of the artist is evidently revealed in this work. New moon of the spring lit softly on the Sumida river, when watermelon in shape of the moon came floating, and a sea gull, charmed by the moonlight, is gayly swimming where the melon floats. The picture is conceptive of cuckoo and moon, which are often composed in poem or verse." The former one was possessed for some time by the late Mr. S. Ikeda, a keen lover of Hokusai's works. During the Jap-Chinese war, in 1805, Kioto was temporarily selected as the imperial headquarters, after it was situated in Hiroshima. During the stay of the emperor, collectors of Kyoto were ordered to bring their Kakemonos for the inspection of his majesty. The late Mr. S. Ikeda brought up the Hokusai's melon and through court General Okazawa the picture was taken before the emperor, who was highly struck by the wonderful skill of the artist, and ordered the general to persuade him to cede it. Mr. Ikeda, who thought it a great honor, gladly accepted the order, though he was reluctant to let his favorite go. It may be said that it was the first time Hokusai's work became the possession of the imperial household. Since then we were looking for the masterpiece of Hokusai, and it must be a strange coincidence that we have lately succeeded in obtaining the very picture, "Melon and Sea Gull," mentioned above, which to possess we desired for a long time. We may say that, as our deep fascination and researches for Hokusai's works were repaid with such rewards, we feel it a great pleasure that we were and are owners of such rare specimens.

(See Photo No. 1 of Separate Album.)

No. 132.

FAN AND VINE.

By Hokusai.

Painting on paper, colored. Size of original, 35 x 111/4 inches.

Author's history, apply No. 30.

No. 133. BEAUTY ADMIRING PLUM TREE.

By Katsukawa Shunsho.

Painting on silk, colored.

Size of original, 12 x 37 inches.

Author's history, apply No. 59.

The beauty is supposed to be a young lady of Samurai rank in the Kwansei era. Attracted by fragrance of plum, she is strolling the garden. The expression of beauty is sweet and charming, but is not declined to inelegant propensity. The picture is depicted in soft and delicate lines. The coloring and design of clothes are so finely executed, and this is considered to be an unrivaled specimen by the author, who worked doubtless in his aged day. The author keeps reputation equally in the painting of females with such masters as Harunobu, Chōshun, Koriusai, etc. He had several pupils, among which there was a celebrated Hokusai, who was much influenced by the master.

(See Photo No. 33 of Separate Album.)

No. 134. TWO BEAUTIES AND A HANDSOME MAN.

By Utagawa Toyoharu.

Painting on silk, colored. Size of original, 24% x 13¾ inches.

Author's history, apply No. 69.

The picture represents a restaurant in Shinagawa, near Edo. Mount Tsukuba is seen in distance across the sea. Beauties are delineated so charming and fascinating, and especially young beauty, who was forced to too much drinking, and is about to decline, is full of sweet and bashful expression. Colorings are so finely executed as the artist usually rendered on his work. Landscape is painted as well as the figures. See how well the artist depicted distant scenery by shading. The picture is in fine condition, and this proves it was highly prized by possessor. One of the author's masterpieces.

(See Photo No. 35 of Separate Album.)

No. 135. MONK BURNING IMAGE OF BUDDHA.

By Hokusai.

Painting on silk, lightly colored.

Size of original, $27\frac{1}{2} \times 13$ inches.

Author's history, apply No. 30.

No. 136. BEAUTY HUNTING FIREFLIES.

By Chobunsai Eishi.

Painting on silk, colored.

Size of original, 31³/₄ x 12¹/₄ inches.

Author's history, apply No. 37.

No. 137.

WOMAN AND CHILD.

By Shinsai.

Painting on silk, colored.

Size of original, $31\frac{1}{2} \times 10\frac{1}{4}$ inches.

Shinsai was a pupil of Hokusai, and lived in Edo at the beginning of the nineteenth century.

No. 138. BEAUTY OF GENROKU AGE.

By Ryugetsu.

Painting on paper, colored. Size of original, 24 x 11 inches.

Ryugetsu lived in Edo in the beginning of the nineteenth century.

No. 139.

"WATONAI."

By Hokusai.

Painting on paper, colored. Size of original, 19 x 25 inches.

Author's history, apply No. 30.

Watōnai is the hero in a famous novel entitled "Kokusenya," written by Kiokutei Bakin, a great author. The picture shows Watōnai killing tiger. The characteristic style of the artist is to be seen in the picture.

LILIES.

By Ganku.

Painting on silk, colored.

Size of original, 121/4 x 16 inches.

Ganku was born in Kaga province in 1749. He was a gifted artist from his childhood, and he traveled through the country and finally settled in Kyoto, where he served Prince Arisugawa as the artist, and later he was appointed as the artist to the Imperial household and was granted the title Utanokami. He originally studied style of Chinnampin, and produced paintings in wonderful minuteness, and later he established his own school. He was once asked by a Chinese poet to delineate Mount Fuji, and in return he received a tiger with which he studied tiger, and succeeded in painting the animal. His tigers in Indian ink painting were greatly admired by art lovers. He died in 1838 at the age of ninety.

No. 141. TWO BEAUTIES ADMIRING PEONY.

By Gabi Gessai.

Painting on silk, colored.

Size of original, 35 x 14 inches.

Author's history, apply No. 43.

Beauties are delineated in soft and delicate lines which characterizes the author. Peonies are finely executed. A good specimen.

No. 142.

BEAUTY DREAMING.

By Chobunsai Eishi.

Painting on silk, colored.

Size of original, $36\frac{1}{2} \times 12\frac{1}{4}$ inches.

Author's history, apply No. 37.

A good specimen. Beauty is painted with admirable skill of the author. See what a grace the artist puts into the pose of the beauty.

No. 143. "GAMA-SENNIN." HERMIT OF TOAD.

Painting on silk, lightly colored. Size of original, 42\% x 16 inches.

No. 144. THE THREE LUCKY GODS.

By Mincho or Chodensu.

Painting on silk, colored.

Size of original, 141/4 x 22 inches.

Author's history, apply No. 3. A fine specimen.

No. 145. COURTESAN AND ATTENDING GIRL.

By Seitoku.

Painting on silk, colored. Size of original, 44 x 161/4 inches.

No. 146. BEAUTY WALKING ON SEASHORE.

By Utagawa Toyokuni.
Painting on silk, colored.
Size of original, 42 x 12 inches.

Author's history, apply No. 81.

No. 147. THE SIX GREAT POETS.

By Ogata Korin.

Painting on paper, colored. .
Size of original, 45½ x 20¼ inches.

Author's history, apply No. 4.

The picture is delineated in firm and bold lines. Characteristic piece.

No. 148. MOON AND PINE TREE.

By Nagazawa Rosetsu.

Indian ink painting on silk.

Size of original, 39 x 12 inches.

Author's history, apply No. 32.

The big pine tree is depicted by a few dashing strokes of brush and the moon is lightly worked in centre. There is nothing but pine tree and moon and the artist most admirably devised these in a fine portion. The moon is seen dimly and it shows a spring-night landscape. The artist produced the picture with wonderful improvisatore fashion, and shading is so well done that even Okio will not surpass.

(See Photo No. 15 of Separate Album.)

No. 149. TWO FEMALES OF GENROKU AGE.

By Iwasa Matahei.
Painting on paper, colored.
Size of original.

Iwasa Matahei, the author of the picture, was the son of Araki Murashige, Daimio of Settsu province. When the artist was quite young his father, being guilty, was murdered by Oda Nobunaga. He escaped from danger and came to Kioto where he sought refuge. He was a genius of drawing from his childhood, and since he came to Kioto he deeply adored the art, and consequently his talent was wonderfully developed. His favorite themes were customs and manners of the people of his days. He became famous about 1640. He was the first Japanese painter who ever tried to represent subjects which predecessors deemed unworthy of art: the scenes of every day life. He died in Edo (ancient Tokio) in 1650. The wonderfully painted females emphasize the brilliant falent of the author, and it is hard to tell in words how much of grace and unstudied elegance he put into the poses and movements of the figures. Colorings are executed most finely. The border of Kakemono is in original mounting, and fabric of it is judged by connoisseurs to be especially woven for this picture in the period of Toyotomi Hideyoshi (1536-1598). Such an old mounting is greatly prized as well as the picture. The great masterpiece of the author.

(See Photo No. 3 of Separate Album.)

No. 150.

FLOWERS AND BIRDS.

(Mounted album.)

By Matsumura Keibun.

Painting on paper, lightly colored.

Author's history, apply No. 39. Good specimen.

No. 151. SHOSHO HAKKEI, EIGHT FAMOUS VIEWS OF CHINA.

By Artists of Kano School.

Indian ink painting on silk.

Mounted album.

Size of original.

No. 152. WOODEN HANGING PANEL, DESIGN OF FANS.

With painting of Futaminoura (huge rocks in the sea) and plum tree, richly colored.

By Ogata Kenzan.

Author's history, apply No. 86. Painted most characteristically.

No. 153.

ARHAT OR RAKAN.

(Mounted hanging panel.)

Made in Tempio period (729-748); artist uncertain.

The picture represents "Fudara Sonja," the eighth Arhat of the sixteen Buddhist disciples. In the reign of Emperor Saimei, a Korean artist, called Maro, came to Japan and some of our people studied painting from him. In the reign of Emperor Monbu, the painting bureau was established in premises of the Imperial Palace, and the art of painting was consolidated and made a great development in Tempiō period. The painting is considered to be done in this period by a great artist in considering texture of silk, coloring and style of drawing, which shows distinct peculiarities. Unobtainable specimen of genuine Tempiō paintings.

No. 154. BEAUTIES TAKING COOL.

By Munenobu.

Painting on silk, colored.

Size of original.

No. 155.

FISH.

(Mounted hanging picture.)

By Katsushika Hokusai.

Painting on paper, colored.

Size of original, 19% x 8½ inches.

Author's history, apply No. 30.

The fish is a most characteristic work of the author. We must appreciate the author's zeal that he has paid admirable attention to any humble and common subjects. He caught as themes whatever he was interested in, depicting it with great skill. See how wonderfully he depicted the fish ("Saba," kind of mackerel) cut open, and especially, the flesh is painted semi-transparent and bones are observed under the flesh. No artists could work so realistically as this picture. Pinks painted so charming in color, give fine contrast to the fish. The picture is dated, showing that the artist worked it at the age of eighty-three. Very rare specimen.

(See Photo No. 51 of Separate Album.)

No. 156. "MARI-SHITEN," ATTENDANT OF BUDDHA.

By Katsushika Hokusai.

Painting on paper, colored.

Size of original, 50 x 245/8 inches.

No. 157. "RAIKO-BUTSU," WELCOMING BUDDHA.

Artist uncertain.

Painted on silk, dark ground.

Size of original, $60\frac{1}{2} \times 32$ inches.

No. 200. FLOWERS IN FOUR SEASONS.

(Six-fold screen.)

By Sotatsu.

Painting on paper, colored. (Six-fold screens.)

Nomura Sõtatsu, otherwise called Inen, was born in Noto province

and lived in Kyoto. He at first studied the style of Eitoku, and later he was in research of the style of Tosa school. He harmonized both schools and originated his own style. Flowers, grasses, birds, animals, figures, etc., were all his themes, and he revealed his uncommon talent on any of his works, and he was highly known as delineator of uncommon style in the age. See how wonderfully the artist produced his favorite subject on the screen.

No. 201.

PEACOCK AND PEAHEN.

(Pair six-fold screens.)

By Ganku.

Indian ink painting on paper.

Size of original, 5 feet 7 inches x 12 feet $4\frac{1}{2}$ inches.

Author's history, apply No. 140.

The picture is a most characteristic work of the author. See how wonderfully he employed Indian ink and delineated birds most freely in firm and bold lines.

(See Photo No. 59 of Separate Album.)

No. 202.

LANDSCAPES.

(Pair six-fold screens.)

By Ogata Korin.

Painting on paper, colored.

Size of original, 3 feet 7 inches x 9 feet 5 inches.

Author's history, apply No. 4.

Landscapes represent Matsushima and Miho-no-Matsubara (pine-shore). The former is situated in Rikuzen province and famous as one of three great sights in Japan. Numberless rocky isles with pine-trees lay on the bay and afford picturesque scenery. The latter is in Suruga province, and is also famous for fine scenery. Fujiyama stretches up majestically in immediate vicinity, and pine forest projects to the sea, and in the east Satta range stretches and they inclose the bay of Shimizugata. The sight is truly beautiful. See how freely and characteristically the artist produced the whole picture. A good example.

(See Photo No. 58 of Separate Album.)

LANDSCAPES.

(Pair six-fold screens.)

By Ogata Korin.

Indian ink painting on paper, dusted gold.

Size of original.

Author's history, apply No. 4.

The pair of these screens are fully entitled to be classed among the best of the author's works. One represents summer evening, and another shows snow landscape. We observe apparently in the picture that the author has paid a laudable zeal to producing night landscape of summer; weeping willow trees stand on the banks gloomily, and roofs of temples are seen among overgrowing trees by soft reflection of moon. Going sails are semi-visible, while mountains in distance are seen cloudy like dream. Mountains are most characteristically done, so graceful but fantastic, which even great masters of Kano school were unable to produce. Only Körin's admirable genius made him succeed in drawing such mountains. Snow view in another screen is most delightfully executed. Snow-capped cottages standing on foot of mountains are truly poetical. Wild geese are depicted with only a stroke of brush, and they are evidently flying. Mountains are done in soft and graceful lines and foliage looks heavy with lying snow. How freely the brush seems to have run, and how nicely the Indian ink lines trace the details. The pictures are painted with a light and graceful tuoch, yet in rather bold lines, but the conception is truly artistic, the treatment lofty. Körin painted mostly flowers and grasses on screens and very rarely produced landscape, hence screens with painting of landscape lavishing all talents of the author like the pair must be prized as unobtainable examples. The screens were formerly possessed by a famous old noble family. We have for a long time desired to have, and lately succeeded in owning them.

(See Photo No. 60 of Separate Album.)

No. 204.

GRASSES IN AUTUMN.

(Six-fold screen.)

By Tosa Mitsunobu.

Painting on gold paper ground, colored.

Size of original, 3 feet 6 inches x 9 feet 9 inches.

The picture is delineated wonderfully minute, and colorings are

richly executed, and we agree the screen to be classed among the best works of Tosa school.

Mitsunobu was a great artist of Tosa school. He was a genius of art from childhood. He diligently studied styles of Kose, Takuma, Sumi-yoshi, Nobuzane, etc., and harmonized them in admirable way, and established his own school. He was appointed as the artist to the Imperial household (1434-1525).

(See Photo No. 55 of Separate Album.)

No. 205. NOBLES LOOKING AT SPORTS.

(Six-fold screen.)

By Tosa Mitsunori.
Painting on paper, colored.
Size of original.

The picture is executed characteristically as the work of Tosa school. A good specimen.

Tosa Mitsunori was the son of Mitsuyoshi. He succeeded his father's profession and was appointed Imperial artist. His favorite theme was figures and every day life (1583-1638).

(See Photo No. 56 of Separate Album.)

No. 206. PEACOCK AND PEONY.

(Mounted hanging panel.)

By Roki, Ming Artist.

Painting on silk, colored.

Size of original.

Roki was a great master painter and lived in Ming dynasty of China. He was most expert for painting of flowers and birds. He once painted a hen on wall, and it was so naturally done that a cock who saw the painted bird did not go away from the picture, thinking that it was a living hen. He was appointed as the artist to the Imperial household. The picture is considered to be a rare specimen.

No. 207. CHRYSANTHEMUM AND CORN.

(Two-fold screens.)

By Sotatsu.

Painting on gold paper ground, colored.
Size of original.

Author's history, apply No. 200.

No. 208.

PLOUGHING FIELD.

(Six-fold screen.)

By Ogata Korin.

Painting on gold paper ground.

Size of original.

Author's history, apply No. 4.

The wonderful talent of the author is evidently revealed in the picture. How well he delineated simplicity of farmer's life in his days. Farmers and cattle are most characteristically represented. No artist could contrive to produce such themes.

(See Photo No. 57 of Separate Album.)

No. 209.

BUDDHA PAINTING.

(Mounted hanging panel.)

By Kose Hirotada.

Painting on silk, colored.

Size of original.

Kose Hirotada was the grandson of Kanaoka, a great master painter highly known as delineator of screens in Shishinden Palace of Kioto. He studied art under his grandfather and was promoted to Unemenokami by his merit in art. In third year of Tenriaku era (947-963), Emperor Murakami commanded court poets to compose sixty Chinese poems and the artist depicted on each poem according the meanings. The picture is his reproduction of Buddha painted in Rikuchō period of China. The minuteness of the painting and remarkable firmness of lines are considered to be even better than original. The colorings are most finely executed, and the whole picture is in excellent condition despite the ages passing it. A specimen of the author's masterpieces.

No. 210.

"SORENKO."

By Maruyama Okio.

Painting on silk, colored.

Size of original, 15 x 40½ inches.

Author's history, apply No. 6.

Sorenkō was a celebrated beauty living in the Tung dynasty of China. It is said that she was such a fascinating belle that even insect, such as butterfly, was tempted by her beauty. The author did this work in his most flourishing period. See how well he delineated beauty in wonderful perfection, lavishing all his brilliant skill. No artists could contrive to reproduce such great work of art. One of the author's great masterpieces. The picture was formerly possessed by a famous collector in Kioto. We have for a long time desired to obtain, and finally succeeded to own the picture.

(See Photo No. 2 of Separate Album.)

INDEX

	tograph Imber	Original Number
1	Watermelon and Sea Gull	. 131
2	"Sorenko"	210
3	Two Beauties of Genroku Age	. 149
4	"Oshokun"	9
5	Wagtail	. 47
6	Landscape, "Yabase"	4
7	"Kwanko"	. 126
8	Iris Flowers	117
9	"Ho-Koji"	. 23
IO	Arhats, Buddhist Disciples	46
II	Landscape by Korin	. 97
12	Chinese Beauty Caring for Infants	32
13	"Kaoyo-gozen"	. I
14	Beauty Leaning Screen	38
15	Pine-tree and Moon	. 148
16	Stork and Rabbit	86
17	Kintoki and His Mother	. 90
18	Three Females Admiring Cherry-blossoms	12
19	Two Beauties Composing Poem	. 22
20	Beauty Hunting Fire-flies	20
21	Monkeys	. 35
22	Camelia and Bird	39
23	Opening Day River Resort at Ryogoku Bridge	. 130
24	Two Beauties by Harunobu	IOI
25	Two Beauties by Choshun	. 71
26	Three Beauties by Utamaro	107

INDEX

	tograph Original Num	
27	"Takao," Beauty Hearing Cuckoo	116
28	Beauty Offering Tea	108
29	Beauty Holding Mirror	78
30	Matsukaze and Murasame	98
31	Two Beauties Admiring Maple	69
32	Five Women under Cherry-tree	60
33	Beauty Admiring Plum-tree	133
34	Three Beauties	59
35	Two Beauties and Handsome Man	134
36	Warran Gari	102
37	"Benkei"	79
38	"Owarame," Country Maiden	74
39	Soga Brothers' Revenge	63
40	Monkey Charmer	81
41	Beauty Reading Letter	44
42	Beauty Looking at Moon	56
43	Landscape of Enoshima	118
44	Woman and Boy with Kite	72
45	Four Landscapes by Hiroshige	100
46	Three Landscapes by So-a-mi	IO
47	Big Landscape by Sanraku	55
48	Carps in Stream by Okio	6
49	Two Beauties Dressing Hair	99
50	Two Beauties and a Child	43
51	Mackerel by Hokusai	55
52	Filial Son Rescuing Father from Danger	30
53	Woman Admiring Morning Glory	45
54	Satta-toge by Hiroshige	58
55	2 4 4 1 2	204
56	G 3711 7 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	205
57	Screen, Ploughing Field	208
58	4	202
59	7 7 1 17 1	OI
60	Screens, Landscape by Korin	203

